Salisbury Chorale and University Chorale
Present

Requiem, Op. 48

By
Gabriel Fauré
(1845-1924)

Fern Hill

By
John Corigliano
(1938)

Keep Marchin' 'Til I Make It Home

By
Raymond Wise
(1961)

William M. Folger, Conductor
Susan E. Zimmer, Organist and Rehearsal Pianist

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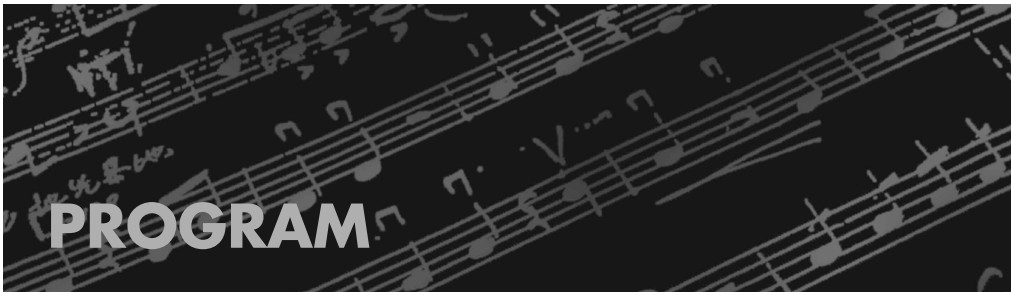


Requiem, Op. 48

By Gabriel Fauré

I. Introit and Kyrie

Choir, tenors

Requiem aeternam dona eis Domine
et lux perpetua luceat eis

Grant them eternal rest, O Lord,
and may perpetual light shine upon them

Sopranos

Te decet hymnus, Deus in Sion
et tibi reddetur votum in Jerusalem

Thou, O God, art praised in Zion,
and unto Thee shall the vow be performed
in Jerusalem.

Choir

Exaudi orationem meam
ad te omnis caro veniet
Kyrie eleison,
Christe eleison
Kyrie eleison.

Hear my prayer,
unto Thee shall all flesh come.
Lord have mercy,
Christ have mercy,
Lord have mercy

II. Offertory

Altos, tenors

O Domine, Jesu Christe, Rex Gloriae
libera animas defunctorum
de poenis inferni et de profundo lacu

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit.

O Domine, Jesu Christe, Rex Gloriae
libera animas defunctorum de ore leonis
ne absorbeat eus Tartarus ne cadant in obscurum.

Lord Jesus Christ, King of glory,
Deliver them from the lion's mouth,
nor let them fall into darkness, neither the black abyss
swallow them up.

Altos, tenors, basses

O Domine, Jesu Christe, Rex Gloriae
ne cadant in obscurum.

Lord Jesus Christ, King of glory,
neither the black abyss swallow them up.

Baritone solo – **Michael Pistorio**

Hostias et preces tibi Domine, laudis offerimus
tu suscipe pro animabus illis
quarum hodie memoriam facimus

We offer unto Thee this sacrifice of
prayer and praise
Receive it for those souls whom today we
commemorate.

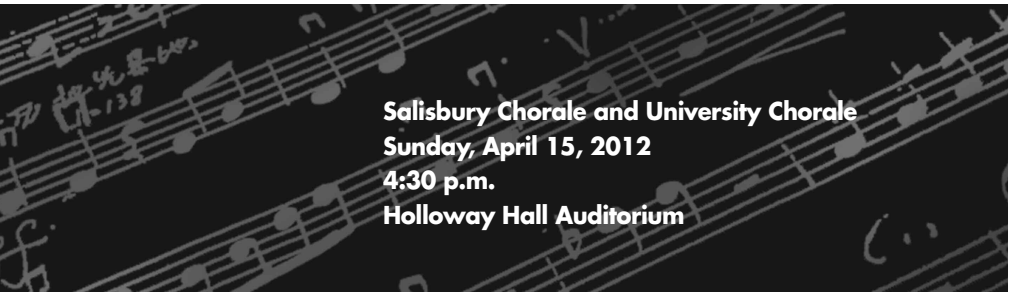
Fac eas, Domine, de morte transire ad vitam
Quam olim Abrahae promisisti et semini eus.

Allow them, O Lord, to cross from death
into the life which once Thou didst promise to
Abraham and his seed.

Chorus

O Domine, Jesu Christe, Rex Gloriae
libera animas defunctorum
de poenis inferni et de profundo lacu
ne cadant in obscurum.
Amen.

Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit.
Nor let them fall into darkness.
Amen



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III. Sanctus

Sopranos, tenors, basses

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth	Holy, holy, holy, Lord God of Sabaoth
Pleni sunt coeli et terra gloria tua	heaven and earth are full of Thy glory
Hosanna in excelsis.	Hosanna in the highest.

IV. Pie Jesu

Soprano solo – **Caitlyn Howard**

Pie Jesu, Domine, dona eis requiem	Merciful Jesus, Lord, grant them rest
dona eis requiem sempiternam requiem	grant them rest, eternal rest.

V. Agnus Dei

Tenors, choir

Agnus Dei, qui tollis peccata mundi	O Lamb of God, that takest away the sin
dona eis requiem	of the world, grant them rest

Choir

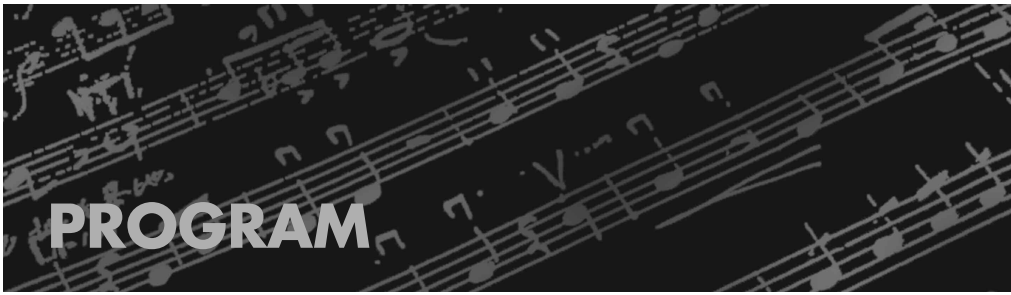
Agnus Dei, qui tollis peccata mundi	O Lamb of God, that takest away the sin
dona eis requiem	of the world, grant them rest

Tenors

Agnus Dei, qui tollis peccata mundi	O Lamb of God, that takest away the sin
dona eis requiem, sempiternam requiem.	of the world, grant them rest, everlasting rest.

Choir

Lux aeterna luceat eis, Domine	May eternal light shine on them, O Lord,
Cum sanctis tuis in aeternum,	with Thy saints forever,
quia pius es	because Thou are merciful.
Requiem aeternam dona eis Domine,	Grant them eternal rest, O Lord,
et lux perpetua luceat eis	and may perpetual light shine on them.



PROGRAM

VI. Libera me

Baritone solo – **Terron Quailes**

Libera me, Domine, de morte aeterna	Deliver me, O Lord, from everlasting death
in die illa tremenda	on that dreadful day
Quando coeli movendi sunt et terra	when the heavens and the earth shall be moved
Dum veneris judicare saeculum per ignem	when thou shalt come to judge the world by fire
Choir	
Tremens factus sum ego et timeo	I quake with fear and I tremble
dum discussio venerit atque ventura ira	awaiting the day of account and the wrath to come.
Dies illa dies irae	That day, the day of anger,
calamitatis et miseriae	of calamity, of misery,
dies illa, dies magna	that day, the great day,
et amara valde	and most bitter.
Requiem aeternam dona eis Domine	Grant them eternal rest, O Lord,
et lux perpetua luceat eis	and may perpetual light shine upon them.
Libera me, Domine, de morte aeterna	Deliver me, O Lord, from everlasting death
in die illa tremenda	on that dreadful day
Quando coeli movendi sunt et terra	when the heavens and the earth shall be moved
Dum veneris judicare saeculum per ignem.	when thou shalt come to judge the world by fire.

VII. In Paradisum

Sopranos	
In Paradisum deducant Angeli in tuo	May the angels receive them in Paradise,
adventu suscipiant te Martyres	at thy coming may the martyrs
et perducant te in civitatem sanctam Jerusalem	receive thee and bring thee into the holy city Jerusalem
Chorus	
Jerusalem	Jerusalem
Sopranos	
Chorus Angelorum te suscipit	There may the chorus of angels receive thee,
et cum Lazaro quondam pauper	and with Lazarus, once a beggar,
aeternam habeas requiem	may thou have eternal rest.
Chorus	
Aeternam habeas requiem	May thou have eternal rest.

Pause

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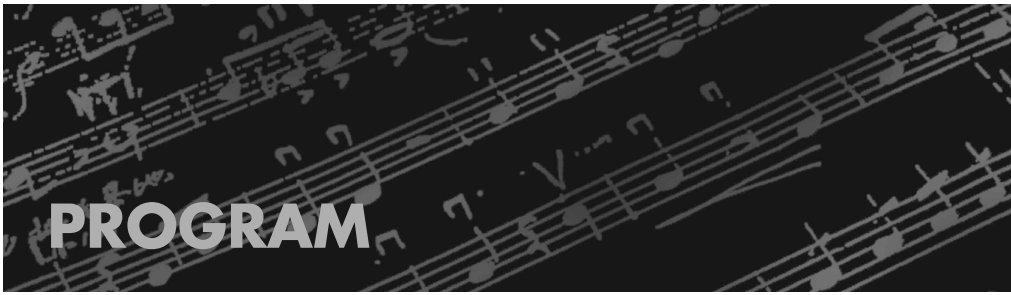

Fern Hill

By John Corigliano

Kathrin Thawley, Mezzo Soprano

Solo Ensemble
Kassidy Korb, Soprano
Melissa Martin, Soprano
Miesha Burley, Alto
Brittany Eaton, Alto
Edgar Isaacs, Tenor
Michael Pistorio, Bass

Semi –Chorus

Fern Hill Poem by Dylan Thomas (1914-1953)

Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air
And playing, lovely and watery
And fire green as grass.

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And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the night jars
Flying with the ricks, and the horses
Flashing into the dark.

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was Adam and maiden,
The sky gathered again
And the sun grew round that very day.
So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
Out of the whinnying green stable
On to the fields of praise.

And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
In the sun born over and over,
I ran my heedless ways,
My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
Before the children green and golden
Follow him out of grace.

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.

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Keep Marching' 'Til I Make It Home

By Raymond Wise

PROGRAM

Chamber Orchestra Personnel

Violin I
Alyssa Hearne Banks
Hannah Kwak
Richard Leavitt*

Violin II
Carolyn Lorna Crockett
Jewellianna Palencia
Bobbie Thamert*

Viola I
Ashely Martelli
Patricia Rose
Bobbie Thamert*

Cello I
Martha Mancuso
Jeffrey Schoyen*

Cello II
Madeline Clifton
Kristilyn Friese

Bass
Fred Geil

Flute
Lesley Weihs

Oboe/Bassoon
Amy Sterling

Clarinet
Scott Bunting

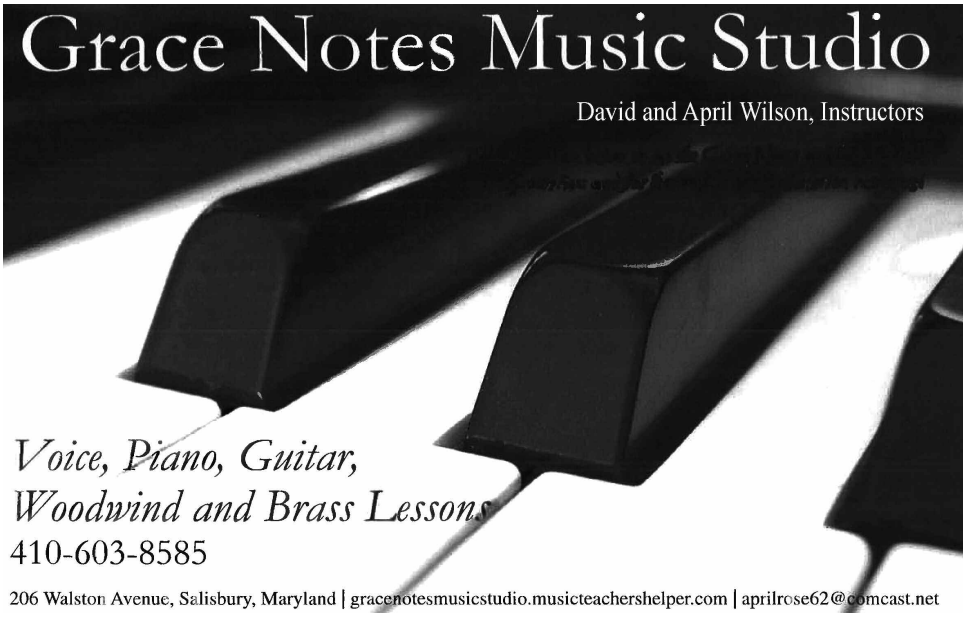
Horn
Jill Mears*
Kayla O'Connor

Trumpet
Ron Davis

Harp
Danielle Carboni

Organ
Susan E. Zimmer

*Principle



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Salisbury Chorale Personnel

Sopranos
June Barlage
Sharon Clark
Kelsey Gahan
Kathleen Hayne
Alyssa Mullins
Kathleen Shannon
Kathrin Thawley
Elisabeth Walker
April Wilson
Maria Wilson

Altos
Jocelyn Armes
Barbara Coalter
Catherine Depperschmidt
Katherine Harting
Patti Mannion
Kelsey Schmidt
Heather Sullivan
Michelle Tracy
Joana Weaver
Li Zhou

Tenors
Edgar Isaacs
Laura Masucci
David Pollock

Basses
Ron Dotterer
Scott Duncan
Eric Fejka
William Horne
Richard Hunter
Jim Junker
Maarten Pereboom
Mark Williams

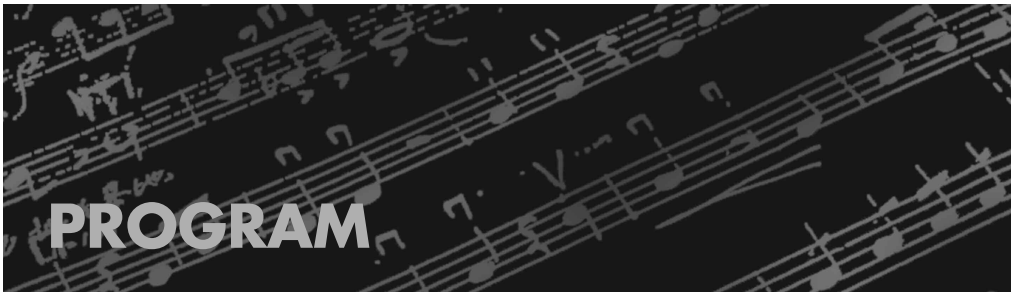
University Chorale Personnel

Sopranos
Megan Burak
Grace Ha Eun Cho
Megan Elkins
Jasmine Grandison
Caitlyn Howard
Kassidy Korb
Melissa Martin
Bethany Sellers
Valerie Straus
Kristina Stone
Colleen Wilcox
Leah Wilson

Altos
Nicole Brown
Miesha Burley
Hannah Carroll
Caroline Deschak
Brittany Eaton
Abigail Gerrish
Jillian Howard
Megan Outten
Na'Chelle Vaughans
Grace Wheatley

Tenors
Nathan Gioconda
Kevin Hopkins
Edgar Isaacs
Wilson Llerena
Jacob Shatuck

Basses
Connor Bailey
Stephen Carr
Alex Coffin
Johnathan Daly
Kyle Failla
Christopher Ferron
Ian Iraola
Earle Kirkley
Michael Pistorio
Daniel Sneiderman
Michael Tabb
Alex Wehrenberg
John Wilson



Program Notes

"Dies illa, dies irae, calamitatis et miseriae." "That day, day of wrath, day of calamity and misery." These texts associated with Judgment Day remind us more of the *Requiems* of Wolfgang Amadeus Mozart or Giuseppe Verdi than Gabriel Fauré or Maurice Duruflé. Fauré's *Requiem* is much more meditational than many of his predecessors. In selecting the text, Fauré chose not to include the complete liturgical *Requiem*, and he added from the Burial Service *In Paradisum* to create "the idea of rest and peace." Of the three versions of the *Requiem*, the editor of this edition, John Rutter, considers the chamber orchestra version to be most true to the composer's intention based on current scholarship.

Fauré began work on the *Requiem* early in January 1887, "for the pleasure of it," (his own words); although, the death of his father in 1885 and mother in 1883 may have contributed to the idea. During this period, Fauré was choirmaster at the church of the Madeleine in Paris where he was gaining stature as a composer. The first version was completed early in 1888 and premiered January 16 at a funeral service at the Madeleine for M. Joseph Le Soufaché conducted by the composer. It is from this version we have the only surviving manuscript. At the time, only five movements existed. In the expanded version completed in 1893, two extra movements, *Offertory* (1889) and *Libera me* for baritone solo and organ, were added. For the 1893 performance, Fauré added horn and trumpet parts and possibly the solo violin for *In Paradisum*; although, this final movement may have been performed separately for another occasion according to Rutter. This second version is scored for divided violas and cellos doubling the organ throughout, creating a melancholy tone. The solo violin is heard only in the Sanctus and *In Paradisum* movements. Fauré's choir was small, with less than 20 to 30 boys and men. According to Rutter, it is possible as in the time of Johann Sebastian Bach that some instrumental parts were played by choir members as needed.

The third version for full orchestra premiered July 1900 at Trocadéro Palace during the Paris World Exhibition conducted by Claude Paul Taffanel. Rutter thinks Fauré's publisher Hamelle urged the composer to write a "version symphonique" to solicit more performances. The additional instrumentation running contradictory to the composer's "rest and peace" intentions and the numerous misprints in the score make this version suspect. In Fauré's letter to his friend Paul Poujaud, he calls the work a "petit Requiem," adding credence to the chamber version. Instrumental timbres sometimes doubling the vocal lines and other times for harmonic support tone paint the texts of hope and resting in peace with the final cadence in the triumphal key of D major.

John Corigliano is considered one of the most prolific composers of our time. As winner of the 2001 Pulitzer Prize in Music for his *Symphony No. 2*, he is internationally known for his orchestral, chamber, opera and film music. Corigliano is the second classical composer – after Aaron Copland – to win an Oscar Academy Award for *The Red Violin*" (2005), his third film score. He has three symphonies, eight concerti, and over 100 chamber, vocal, choral and orchestra works in his oeuvre. He serves on the composition faculty of the Julliard School of Music.

It was during Corigliano's last year of undergraduate study at Columbia College (1959), that he first encountered Dylan Thomas' works, recognizing the sound and structure of Thomas' words as "astonishingly musical." The meanings of the words were secondary. Thomas, in his Poetic Manifesto of 1951 states, "these words were as the notes of bells, the sound of musical instruments." *Fern Hill* was composed in 1960 and revised five years later and

again in 1999 (chamber orchestra version). This version was premiered March 11, 1999, with a boy soprano and the National Symphony and Choral Arts Society of Washington conducted by Leonard Slatkin at the Kennedy Center in Washington, D.C. The poem is an impressionistic depiction about the poet's "young and easy" summers at his family farm, Fern Hill in Wales. Corigliano wrote this work as a gift for his high school music teacher Mrs. Bella Tillis, who encouraged his musical aspirations. The composer says *Fern Hill* is a blithe poem with a touch of darkness when "time finally holds the poet 'green and dying.'" The simplicity of the ternary ABA structure and melodic gestures depict the youthful joy and carefree nature and view of the world that time all too soon consumes. The youthful desires are soon "chained" by physical aging as described in the final line "though I sang in my chains like the sea" and the dissonance in the penultimate chord.

In February of this year, the University Chorale, Salisbury Chorale and members of the community were honored to sing "Keep Marchin' 'Til I Make it Home" with the American Spiritual Ensemble under the direction of Dr. Everett McCorvey.
Rev. Raymond Wise, Ph.D. was commissioned to write this spiritual for the American Spiritual Ensemble. Wise, a native of Baltimore, began his musical career at the age of three singing gospel music with his family group The Wise Singers. At age nine, he sang the role of Amahl in Gian Carlo Menotti's *Amahl and the Night Visitors*. He earned his doctorate in music education from Ohio State University. He is a prolific choir director and composer with over 500 compositions to his name. "Keep Marchin'" is scored for double chorus with a rhythmic marching motive that begins in the men's voices, transfers through the women's voices and continues throughout the work. Melodic material is passed between both choruses. The spiritual builds as stratified voices crescendo and vocal ranges expand higher in the treble voices to the final coda "to the city" and final cadence in C Major "till I get there" bringing us full circle to the heavenly "home."

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on tonight's performance!

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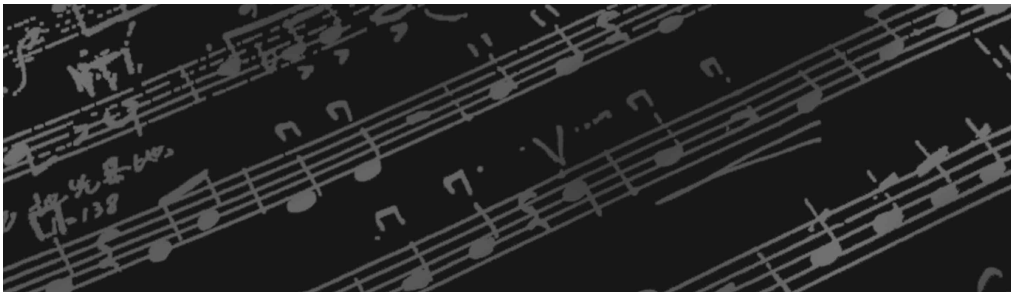

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